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tion for his admirable training of the singers, and for the decided success of the concert.

Mr. G. W. Morgan is engaged to perform on the new organ recently erected by Eben in the Church of the Holy Trinity, Forty-second street and Madison avenue, on Wednesday evening, May 29th.

HOW DID HE LEARN IT?

The sensation Paris correspondent of the New York *Daily Times*, in one of his letters to that paper, makes the following startling announcement:

"For example, to the surprise and the shame and the horror of all Paris, the unartistic savages of the New World will take the Grand Medal for musical instruments in the person of Mr. STEINWAY, of New York—an event which has astonished the Parisians more than if the Prussians were to march up the Boulevard this afternoon, with BISMARCK at their head."

We have no doubt of it. It would astonish any one, to find that the *Times* correspondent knew of the decision of the jury, before the jury had arrived at a decision! The paragraph sounds to us as though it was written by the "bogus-proclamation" attache of the New York *Times*. It has so broad a flavor of untruth. The gentleman either wrote what he does know, or what he does not know. If he does know, how did he obtain the information? How much did he pay for it, and who furnished the money? And which of the gentlemen on the jury sold himself to the correspondent? Was it General Melinet, or Lord Gerald Fitzgerald? Or Ambroise Thomas, or Fétis? Or George Kastner, or Professor Hanslick? Or Schiedermayer, or the Hon. Seymour Egerton? Which of these gentlemen pocketed the hard dollars, in exchange for this bogus information, which so surprised the Parisians? Like *Rosa Dartle*, we only ask for information. Which of these honorable gentlemen, say?

We believe this imaginative correspondent to be the same who furnished the astonishing information to the German papers here, that Erard and Pleyell, after hearing the Steinway pianos, tore their hair, wept, looked on with blank astonishment, and then solemnly declared that, after what they had heard, they would not exhibit at the Paris Exposition, to have the laurels torn from their agonized brows; and further, that then and there they would give up business, and present their factories as they then stood, to the all conquering American-German.

O shame to France! O glory to our Western Continent! O mendacious correspondent!

HOW THIS WORLD IS GIVEN TO LYING.

The excitement in Paris regarding the probable winner of the Piano Prize is rising up to blood heat. The New York Correspondents

in Paris have commenced the noble work of manufacturing public opinion here, by indulging in the most enormous stretches of imagination, far beyond the range of truth, so that one of the firms exhibiting shall have all the benefit of preliminary puffing for success achieved, before the jury themselves have come to a decision. And to further elevate the aforesaid firm, they resort to such bare-faced digressions from the truth with regard to the rival exhibitors, that they will soon be dubbed the modern Munchausens.

The Correspondent to the *Weekly Review*, the first initials of whose name are Edmund Remac, whose connection with the firms above alluded to are well understood here, writes as follows:

"I heard, the other night, one of Chickering's pianos played by Theodore Ritter, in the Athénée, and it was natural that it gave no satisfaction, although Ritter, who is, by his style of playing, calculated to show the good qualities of such a piano, tried his best to do justice to the instrument. The French critics, who were assembled in good numbers, shrugged their shoulders. The pianist, who played the instrument, spoke after the concert, rather indifferently about it, and the only notice taken of the concert was about ten lines in the *Figaro*, among the *faits divers*, and without signature, such as everybody can get for two or three francs a line. Nevertheless the piano was a great deal better than the best French piano I have heard here, with the exception of Erard's."

Now the greater part of this is falsehood made out of whole cloth. Mr. Remac well knew that he was making a deliberate misstatement, and one that could be proved upon him to his shame. Instead of the Chickering piano not being noticed in connection with Mr. Theodore Ritter, excepting in the *Figaro*, we refer our readers to the ART JOURNAL of May 4th, in which will be found an article from *La Presse Musical*, one of the most distinguished of the Paris journals, which we gave in the original, and in which the following passage occurs, signed by the Editor:

"Unfortunately the want of space prevents us from giving a complete study of the instrument upon which he performed, but as the magnificent instrument contributed greatly to the success of the eminent virtuoso, it merits especial examination. To-day we must be satisfied by stating that the immense renown enjoyed by the American pianos made by Chickering & Sons of Boston, appeared to us entirely justified, and we share, *without reserve*, the opinion of the celebrated pianist Gottschalk, expressed in the following terms:

"The merit which distinguishes these admirable pianos, is an evident sign of artistic progress. Nothing in the world can equal their "singing" capacity (de chant) nor the harmonious roundness of their tone. There is a perfect homogeneity throughout all the registers. The upper notes are remarkable for a clearness and purity, which I do not find in any other instrument, while the bass is distinguished for power without harshness, and for a magnificent sonority."

M. E."

As regards the price of a puff per line, Mr. Remac, doubtless, takes his own standard of valuation. What Theodore Ritter thought of the piano may be inferred from his playing

upon it immediately afterwards in the Exposition in conjunction with Madame Escudier Kastner. This improvised concert created an extraordinary sensation, and called forth remarks from most of the journals, among others *La France*, *Le Monde*, the *Revue et Gazette Musicale*, (which article we copy to-day) and *La Presse Musicale*. The article from the last named we published in our issue of last week, one paragraph from which will show the estimation in which the Chickering pianos are held:

We will not expatiate further, to-day, on the merits of these magnificent productions of American manufacture; we will only say, that having seen and heard all the other pianos exhibited in the same section, we believe that those made by the Messrs. Chickering can defy all comparison. The improvised concert, of which we have spoken, has given a force to this opinion which places it entirely beyond dispute.

Mr. Remac then proceeds with a tirade of boundless puffing of the Steinways, and lays particular stress upon their "inventions." We shall, by and by, examine these "inventions" in detail, and shall probably trace them to their original owners.

THE PARIS EXPOSITION.

We lay before our readers to-day another article upon the American pianos in the Paris Exposition, taken from one of the leading journals of that city. It is closely critical, and was written, evidently, only after a thorough examination of the instruments. The reputation of the *Revue et Gazette Musicale*, stands so high that its opinions carry great weight, and that the American pianos are creating a profound sensation in Paris, may be inferred from the large space which the *Revue* and other important journals devote to them in their columns. After some general remarks the *Revue* says:

Aussi bien avons-nous hâte d'arriver à ce qui a été l'événement musical de la semaine, à ce qui est encore à l'Exposition l'attraction artistique de chaque jour, à ce qui a éveillé l'attention de presque tous les organes de la presse, à ce qui forme le sujet des conversations du monde artiste, nous voulons parler des pianos des Etats-Unis. Entrez à l'Exposition par une porte quelconque, et marchez devant vous jusqu'à ce que vous arriviez au jardin central. Là, dirigez-vous vers le secteur qui a pour inscription: *Etats-Unis d'Amérique*, traversez la galerie de l'archéologie, celle des tableaux et des statues; vous verrez alors devant vous le salon où MM. Chickering et fils, de New-York et Boston, et MM. Steinway et MM. Lindemann et fils, de New-York, ont exposé leurs instruments.

Après les avoir entendus à l'Athénée, nous avons dit la suavité morveillense, la robuste structure, l'élégance extérieure des pianos Chickering. Nous avons maintenant à les recommander d'une manière toute spéciale à l'examen des artistes.

Paris ne connaissait que par les récits et l'admiration de quelques virtuoses la réputation